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cited by D. L., Thornton, N. H., September 8, 1909.)

- 1 "Rise up, rise up, my seven sons all,
And put on your armor so gay,
And take care of your eldest sister
Or the younger man will carry her away."
- 2 Lord Billy mounts his milk-white steed,
Little Margaret on her gray,
With his bugle horn lopped down by his side,
This Lord went riding away.
- 3 He looked east, he looked west,
He looked all under the sun,—
'T was who did he spy but her seven brothers all,
And her daddy that she loved more dear.
- 4 "Dismount, dismount!" Lord Billy he said,
"And hold my steed in your hand,
Whilst I fight your seven brothers all,
For your daddy is now at hand."
- 5 She held his steed in her lily-white hand,
And never shed one tear,
Until she saw her seven brothers fall,
And her daddy she loved more dear.
- 6 "Forbear, forbear, Lord Billy!" she cried,
"For you have got wounded full sore,
Sweethearts, I can have many of them,
But my daddy I never know more!"
- 7 Then out of her pocket she drew a hankerchief,
That was made of the holland so fine,
And there she wiped her old daddy's wounds,
That run more redder than wine.
- 8 "Agree, agree, little Margaret," he said,
"Whether to go or abide,"
"How can I stay, Lord Billy," she cries,
"You have left me now disguised!"
- 9 Lord Billy mounts his milk-white steed,
Little Margaret all on her gray,
With his buglet horn lopped down by his side,
This Lord went bleeding away.
- 10 Lord Billy rode, little Margaret rode,
By the clear shining of the moon,
They rode till they came to the fair ocean side,
By the brink of the water so warm.
- 11 "What is that, Lord Billy," she cries,
"That runs so red in the stream?"
"It is nothing but the shadow of my scarlet robe,
That runs in the watery main."
- 12 Lord Billy he mounts his milk-white steed,
Little Margaret on the gray,
With his buglet horn lopped down by his side,
This Lord went bleeding away.
- 13 Lord Billy rode, little Margaret rode,
By the clear shining of the moon,
They rode till they came to his own mammy's door,
And there alighted down.
- 14 "Open the door, dear mammy," he said,
"And let Lord Billy in;
For I have got my own death wound,
If it's a fair lady I have won!"
- 15 "Make up my bed, dear mammy," he said,
"And lay my pillows all under my sheets,
And lie my true love down by my side,
That the sounder I might sleep."
- 16 Lord Billy died at the middle of the night,
Little Margaret at the break of day,
And they were both buried in the high churchyard,
Both side and side together.
- 17 Out of Lord Billy's breast there grew a red rose,
Out of little Margaret a briar,
And they grew till they came to the high church top,
And tangled into each other.

D. L. is a typical folk-singer. He says he knew at least one hundred and five songs.

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GERMAN HYMNS IN THE CHURCH SERVICE BEFORE THE REFORMATION.

The opinion was formerly held, even by such an authority as Philipp Wackernagel,¹ that German hymns were not used in the church service before the Reformation. It has been clearly shown however, especially by Wilhelm Bäumker,² that in some churches on certain occasions German hymns were in use from at least the early fifteenth century on, and in the liturgic drama even earlier. The chief occasions, according to Bäumker, were (1) in connection with liturgic dramas, (2) in connection with Latin sequences, usually in alternation with the Latin verses, (3) before and after the sermon, (4) in processions.

¹ Ph. Wackernagel, *Das deutsche Kirchenlied*, page v of Introd. to vol. II (1867).

² Wilh. Bäumker, *Das katholische deutsche Kirchenlied*, Introd. to vol. II (1883).

Bäumker's evidence includes a few specific cases but consists largely of decrees of church councils approving or disapproving the custom. The extent of the usage and the details regarding it are not well known. I offer here some additional data with particular reference to the Easter service. These few notes are a by-product of studies in the religious drama which led to the examination of a large number of liturgic manuscripts.

The services of Easter Sunday in many churches began before matins with the *Elevatio crucis*, the solemn raising of the cross that had been buried on Good Friday. In a few cases this developed into a dramatic office, and in two cases, Würzburg³ and Bamberg,⁴ it closed with the singing of the verses of the old Easter hymn *Christ ist erstanden* in alternation with the verses of the well known Easter sequence *Victimae paschali*.

The chief dramatic office of Easter, the *Visitatio sepulchri*, or *Quem quaeritis*, which regularly came after the last respond of matins, usually ended in Germany with *Christ ist erstanden* sung by the people. This usage goes back as far as the thirteenth century, the oldest known instance being the Nürnberg *Visitatio*.⁵ The usual position of the German hymn is at the end just before the *Te Deum* with which matins ended, in a few cases it follows the *Te Deum*, and in one case, in an Innsbruck manuscript,⁶ it has an anomalous position in the middle of the *Visitatio*. The statement has gained some currency that the Easter hymn *Also heilig ist der Tag* sometimes occurs at the end of the *Visitatio sepulchri*,⁷ the instance always given being the *Visitatio* in ms. 448 of the Stiftsbibliothek of St. Gallen. Although this manuscript, as will be seen later, has mention of this hymn, it does not occur in connection with the *Visitatio*, and I know of no case where the hymn does occur in such a connection.

³ Milchsack, *Die lateinischen Osterfeiern*, p. 135.

⁴ *Zt. f. deutsch. Altertum*, Vol. xxix, p. 250.

⁵ Lange, *Lateinische Osterfeiern*, p. 140. ⁶ *Id.*, p. 124.

⁷ Bäumker mentions the fact twice (I, 527, II, 11), referring to Schubiger, *Die Sängerschule St. Gallens* (1858). Schubiger makes the statement without mention of authority, as though based upon an examination of the manuscript, but he evidently took the statement from Arx, *Geschichten des Kantons St. Gallen*, 1810-1830 (II, 461), where the mistake seems to have originated.

In a few churches the people sang a German Easter hymn after lauds. I have found only two instances, both from Bavarian monasteries. Cod. lat. 11735 of the Staatsbibliothek at Munich, a breviary of the fifteenth or perhaps the sixteenth century from Polling has in its Easter ritual the following rubric:

(f. 63a) *Finitis matutinis laudibus, apertis ianuis chori, benedictio cum pixide sacramenti super conventum et populum detur et ad locum deputatum cum duabus candelis accensis portetur, et cantor incipiat populo Es freyen sich pillich vel Christ ist erstanden.*

Cod. lat. 9469 of the Staatsbibl. at Munich, a breviary from Moosburg, probably of the fifteenth century, possibly of the early sixteenth, has at the end of the *Visitatio sepulchri* this rubric:

Populus Christ ist derstanden, vel obmittatur iste cantus vulgaris usque post Benedicamus post matutinas laudes, et imponatur statim Te deum laudamus. Later after the *Benedicamus* is the following: *Deinde populus Christ ist derstanden sic quo clauditur matutinum.*

More frequent than after lauds was the singing of a German hymn in the procession at terce, the *processio ad aspersionem*. In this the Latin *Salve festa dies* was sung and in quite a number of churches the people sang *Also heilig ist der Tag*, usually in alternation with the verses of the *Salve festa dies*. At Passau this usage, without mention however of any particular hymn, goes back to about the middle of the fourteenth century. Two fourteenth century Passau breviaries in the Hofbibliothek at Vienna, cod. lat. 4712 and cod. lat. 1874, the latter from the year 1364, mention it in the following words (the same words in both, but here quoted from cod. 4712, f. 48a): *Ad tertiam . . . deinde cantores incipiant Cum rex glorie, choro prosequente, et fiat processio sollemnis . . . duo pueri procedant cantantes versus Salve festa . . . donec versus finiantur, populus habeat suas vociferaciones Aevia aevia et alios cantus.* This same rubric, with slight variations in wording, is found in a whole series of Passau breviaries up to the sixteenth century, including early printed ones.

It is at this time in the Easter service, at terce, rather than in connection with the *Visitatio sepul-*

chri, that *Also heilig ist der Tag* occurs in the above mentioned St. Gallen codex 448 (p. 107). This codex, of the year 1432, doubtless represents the usages of the Hessian monastery of Hersfeld in the early part of the fifteenth century, which usages were for a short time adopted at St. Gallen.⁸

At Polling and at Moosburg *Also heilig ist der Tag* was also sung at terce, as seen from rubrics in the two manuscripts referred to above, cod. 11735 fol. 63b and cod. 9469 fol. 59b, in the latter "populus habeat suas vociferaciones *Also her (!) ist diser tag*."

There was this same usage at the monastery of Diessen, as seen from a fifteenth century Diessen manuscript in the Staatsbibliothek at Munich, cod. 5545. The rubric (fol. 21b) shows the alternating of verses of *Salve festa* with *Also heilig*: His finitis fiat processio . . . fiat stacio in medio ecclesie. Scholares juxta baptisterium cantent alta voce *Salve festa dies*, cantore incipiente, populus respondeat *Also heilig ist diser tag*; deinde cantent sequentes duos versus conjunctos, populus respondeat ut supra, secuntur ultimi duo versus conjuncti, populus iterum respondeat ut supra.

Another rubric in this same Diessen manuscript is of interest as showing that *Also heilig* with *Salve festa* was also sung in the procession on Ascension day: (f. 25a) In ascensione domini . . . ad processionem *Post passionem*; in stacione canitur *Salve festa*, populus *Also heilig*; sequuntur conjuncti sequentes duo versus, populus respondeat; sequitur quartus versus solus quare ultimus vide licet *qui crucifixus* obmittitur.

At Regensburg at the end of the fifteenth century *Salve festa* seems to have been sung at sext instead of at terce. The following rubric from an early printed breviary (*Breviarium Ratisbonense*, Bamberg, 1495) shows this, and is also interesting as showing the use of *Christ ist erstanden* instead of the usual *Also heilig* and the subsequent abolition of the usage: Ad terciam antiphona *Et ecce terre motus*, et immediate dicitur oratio *Deus qui hodierna die*. Ad sextam Antiphona *Hec dies quam . . . Oratio Deus qui hodierna die*. Deinde agatur processio secundum consuetudinem loci cum antiphona *Christus resurgens*, versus *In resurrectione tua Christe*. Oratio *Presta quesumus*

optimus deus. Deinde duo juvenes cantantes ymnus *Salve festa dies*, et chorus primum versum repetat *Salve festa*. Quondam etiam populus cantabat *Christ ist erstanden alleluia alleluia alleluia Des sollen wir alle froe sein*, sed nostris temporibus est aboletum, sed pueri cantent tres vel quattuor versus de ymno et chorus respondeat. Deinde imponitur antiphona *Cum rex glorie*. . . .

The last participation of the people in the services of Easter Sunday was in connection with the procession at vespers, the *processio ad fontem*. Of this I have found three instances, at Hersfeld, at Polling, and at Diessen, all in manuscripts already mentioned.

The Hersfeld usage, which was doubtless also for a short time the usage of St. Gallen, is mentioned in the St. Gallen cod. 448 (p. 108): In sanctis vespers . . . repetatur sequencia *Victime*, ad singulos versus populus cantans *Christ ist erstanden*.

The Polling manuscript, cod. lat. 11735 of the Staatsbibliothek at Munich, has at vespers full directions for the usual *processio ad fontem*; at the end after the Latin chants it has this rubric: Tunc populus cantet *Christ ist erstanden* vel *Es freyen sich pillich*.

The Diessen manuscript, cod. lat. 5545 of the Staatsbibliothek at Munich, describes fully the singing of *Christ ist erstanden* in alternation with the *Victimae paschali*. The procession, apparently including the German hymn, was repeated at vespers throughout the week. The rubric reads: (f. 22a) Fiat processio ad fontem per totam hebdomidam cum antiphona *Vidi quam* . . . (several other chants and thurification of font and altars) . . . Deinde unus de cantoribus vel organista incipiat sequentiam *Victime paschali laudes*; populus, cantore precinente, respondeat *Christ ist erstanden von der*; organista *Agnus redemit*; chorus jungat *Mors et*; populus *Alleluia*; organista *Dic nobis*; chorus *Angelicos*; populus *Kirieleison*; organista *Credendum*; chorus *Scimus Christum*; populus *Wär er nit erstanden*. Finita sequentia, redeant ad chorum cum antiphona *Christus resurgens*; cantores cantent versum *Dicant nunc Iudei*; chorus *Quod enim vivit*.

These few notes show six or seven churches, mostly in Southern Germany, where German hymns were sung in the Easter service, not

⁸ See *Zt. f. deutsch. Altertum*, Vol. I, p. 310.

including the common use of *Christ ist erstanden* in the dramatic *Visitatio* and its occasional use in the *Elevatio crucis*. The manuscripts in which the cases occur extend from the middle of the fourteenth to the sixteenth century. There were some six places in the service of Easter Sunday alone where occasionally the people were allowed to participate in the services by the singing of a German hymn. While one church probably never had hymns at all six of these places, yet they did at times have them at four places in the Easter service; such was the case at Polling with *Christ ist erstanden* at the end of the *Visitatio sepulchri*, *Christ ist erstanden* or *Es freuen sich billig* after lauds, *Also heilig ist der Tag* at terce, and *Christ ist erstanden* or *Es freuen sich billig* at vespers.

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ACCENT MARKS IN MS. JESUS COLLEGE, OXFORD, 29.

In view of the date of the ms. (circa 1250), it may be worth while to record the following notes as to accent markings in *The Owl and the Nightingale* in ff. 229r-241v, of ms. Jesus College, Oxford, 29, in the Bodleian Library. The notes originated in study of the ms. itself and of photographs made by the Clarendon Press for my edition of the poem (*Belles Lettres Series*, D. C. Heath & Co., 1907). The term "stressed" refers to metrical stress.

Accent marks occur as follows:

I. On *i*: 332 times to distinguish *i* in *in*, *mi*, *ni*.

II. To mark prefix: (1) on *a*- separated (really prep. w. dat.) 682, cp. 239; not separated, 824. (2) on *i*- separated, 32 times—85, 114, 138, 166, 234, 252, 275, 301, 400, 403, 488, 501, 612, 705, 718, 847, 1121, 1158, 1197, 1216, 1220, 1225, 1241, 1311, 1319, 1515, 1516, 1529, 1545, 1628, 1645, 1735; not separated, 11 times—34, 371, 425, 451, 551, 771, 847, 1225, 1424, 1716, 1784. (3) on *i* of *bi*- separated, 1226, 1235; not separated, 137.

III. To mark (1) *ē* stressed in rime (rime-word not marked)—57, 202, 224, 234, 239, 301; *ē* stressed in rime—999-1000, *wēre* (rime-word *copinere*) 1341-42; *ē* stressed—*ēyen* 75, *wēnde* 288, *i hēre* 312, *tēres* 426, *vn vēle* 1381, *sēe* 1754; *ē* stressed, *spēke* 554.

(2) *ō* stressed in rime (rime-word not marked)—93, 290, 746 (cp. unmarked 1016), 1177, 1208, 1211, 1311, 1765; *ō* stressed—*gōd* 329, *gōde* 1369, *nōn* 1705.

(3) *ēo* stressed, *bi hēold* 108.

(4) *ī* stressed in rime—243-44, 1233-34, and with rime-word not marked 306, 320, 686, 894, 1592; *ī* stressed in rime—*witte fitte* 783-84, *witte sitte* 1243-44, *sitte* (rime-word *slytte*) 1117, *witte* (rime-word *sytt*) 1217, *is* (rime-word *a mys*) 1366, *is* (rime-word *wis*) 1317, 466; *ī* stressed—*pipe* 22, *wi* 27, 617, *wiues* 1562, *?wis* 192 (perhaps a continuation of *N* of line above); *ī* stressed—*ic* (rhetorical stress) 754, *sittest* (see above) 894, *sitte* 282, *hire* 1082, 1593, 1597, *vich* 1378; *ī* unstressed—*euerich* 355, 494, 922, 1271, 1279, 1315-16, *eueriche* 426 (perhaps to mark word division?), *is* 1312, 1498; *ī* unstressed—*bi* 793, *i* (pronoun) 1218, *sorie* 1162, *sori mod* 1218, *wi* 27, 617, and in weak rime *murie vnmurie* 345-46, *quatie wlatie* 353-54, *hertynge* (rime-word *singe*) 981; *ī* stressed in rime, *druep luep* 809-10, perhaps to distinguish first stroke of *iu* as *i*, probably to mark rime of *ī* with *ī*.

IV. To mark stress in rime: *dāme tō me* 545-46, *eradele* (?) *apele* 631-32.

V. Mistaken for accent may be (1) a tick to call attention to error or seeming error—*his* (ms. Cotton *hit is*) 1384, *nōrb* (ms. Cotton *neor*, rime-word *mester*) 923, *i schire* (rime-word *wiyue*) 1512: (2) a tick marking an insertion—*pey* 409 followed by small dot above, calling attention to tick and small dot and *pe* in margin; *sale* 1206 (misread by Gadow in his edition as *s'ale*) where the tick belongs to *schpes* in 1205 and with dot between *h* and *p* directs attention to missing *i*: (3) excess of stroke of split at top of *l*—*hoide* 1419, *redles* 691, (?) *apele* 632: (4) excess of stroke of split at top of *h*—*schal* 960: (5) to mark *i* from first stroke of *r*,—*twetire* 888: cp. *i schire* in (1) above.

VI. It is difficult to tell (cf. Morsbach, *M. E. Gram.*, § 10, anm. 3) why *e* in *wel* 1318 is marked. The stroke is, however, heavier and